



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

# THE DECORATOR AND FURNISHER.

## THE INVALID'S ROOMS.

BY MRS. TALBOT COKE.



N invalid, properly speaking, should have two nice rooms, one leading to the other, the sitting room with a bow-window.

Her bedroom walls should be hung with a soft greeny-blue, the pattern being large, yet unobtrusive. A cream ground frieze round the top of the room shows forth shadowy pink flowers and tender green leaves, leading the eye pleasantly to a warm-toned pink ceiling. The paint is ivory, panelled with rich embossed gold, and the windows are hung with terra cotta silk sheeting curtains, over those of soft-falling, frilled cream muslin.

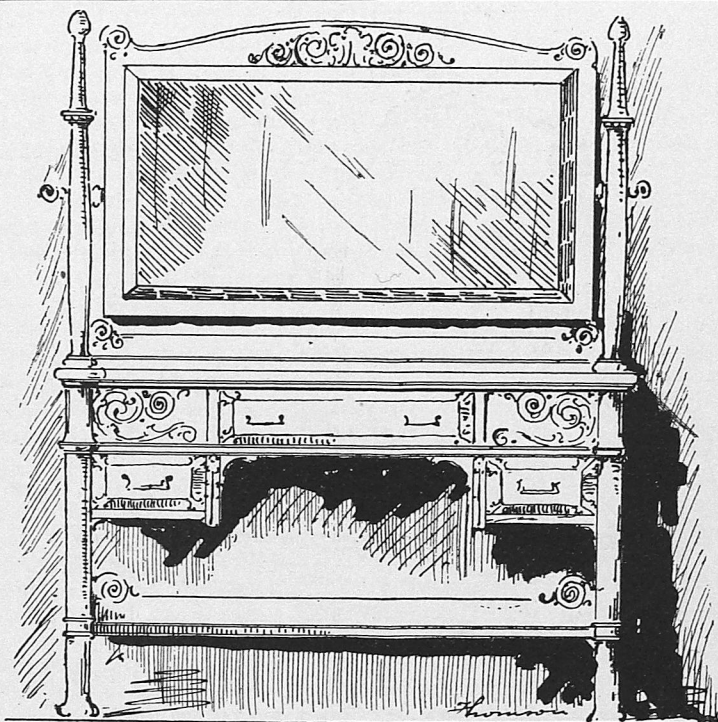
There shall be no bed curtains, but at the head of the bed, or rather on the wall behind it, to the height of some three feet six inches, shall hang a curtain, with gathered heading, on a brass rod, of terra cotta Siam silk. It is really curious how much this simple arrangement takes from the cold, bare look of a bed entirely without draperies.

Should my invalid be one who must perforce spend her evenings in bed, I would have a prettily shaded hanging lamp fixed from a firm scolly-iron projecting rod overhead, or one of the convenient tall standard lamps by her bedside, and so save her from the cruel struggle to read by the worrying flicker of a candle.

Her bedspreads should be something especially dainty, such as, for night use, one with large centre of carnation-bestrewn cretonne on a cream ground, set in a broad border of turquoise satin, edged again with a pleated frill of the same, to be replaced, during the day with one of terra cotta silk sheeting, with deep gathered Siam silk flounce, and huge blue monogram in the centre. But I am tending rather in the direction, perhaps, of a bedridden invalid, which was far from my original intention. The floor should be covered with a finely woven, well stretched turquoise and cream matting, and soft pile rugs in tender tones of terra cotta, turquoise and cream, laid about where necessary.

One of the pretty, ivory colored "skeleton" screens, with a tightly fluttered curtain of soft terra cotta silk, should stand near the bed, leaving space for a small steady table higher than the level of the mattress. Which of us has not known the discomfort of a bedside table of the ordinary height, with its inevitable result of upset medicine bottles or beverage by a sudden flap of the bed-clothes during a restless night?

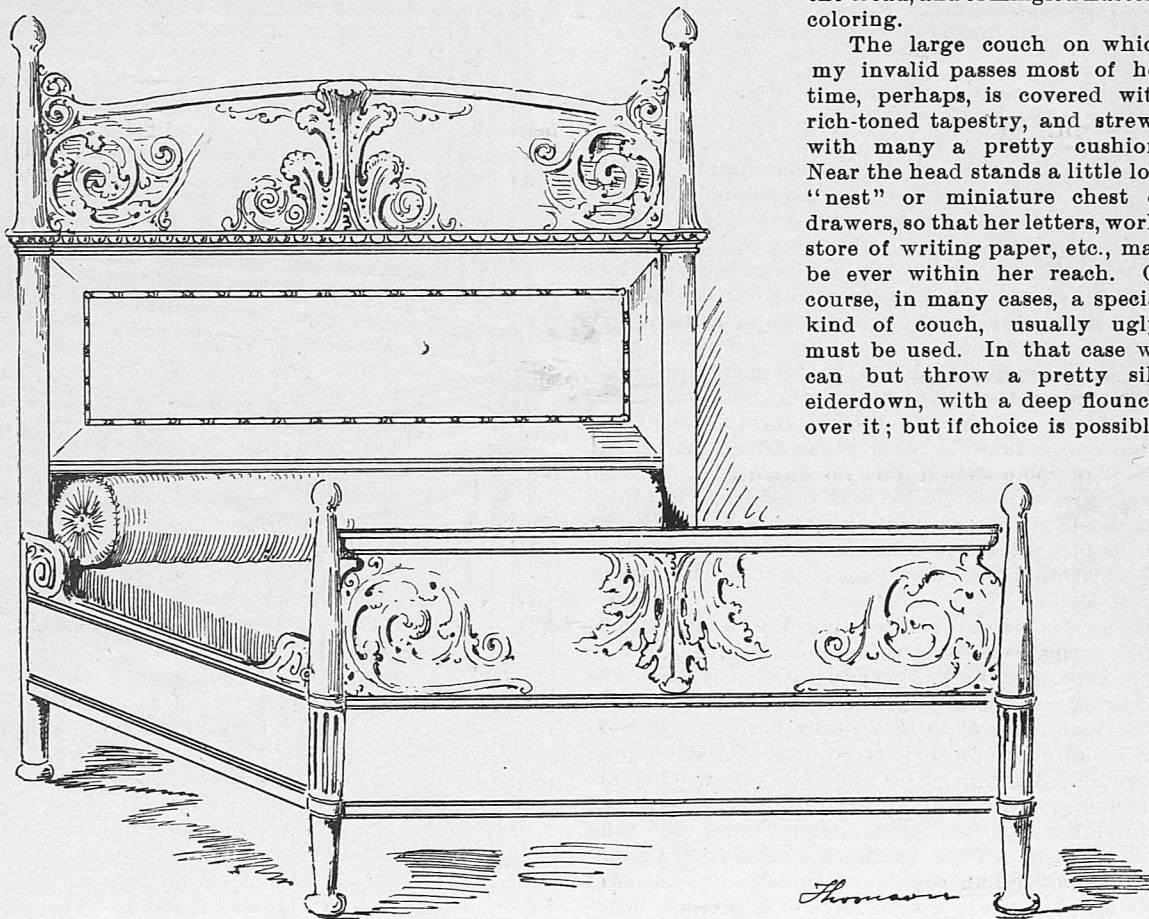
And now pass with me, dear reader mine, into my invalid's boudoir. I would choose her a rich-toned festoon paper I know well of which one never tires, and which permits little seasonable changes of color about the room. The paint is a restful soft brown, panelled with bold patterned brown-and-gold-lily leather paper,



MODERN ROMANESQUE DRESSING TABLE. SHOULD BE MADE IN BIRD'S-EYE MAPLE, CURLY BIRCH OR PRIMA VERA; HANDLES POLISHED BRASS. DESIGNED BY JAMES THOMSON.  
(For Bureau and Chiffonier see May issue.)

and the ceiling is a warm sunshiny yellow. The top panes of the square window are filled with dull, yellow and white leaded glass squares, with dainty frilled yellow silk curtains in the panes below. My favorite low, broad divan, covered with a gold Djijem, fills the whole recess; and a brass rod, which stretches right across the bow, holds turquoise plushette curtains wherewith to shut out all possible draughts when winter twilight falls. The floor is covered with a pile carpet, soft to the tread, and of mingled Eastern coloring.

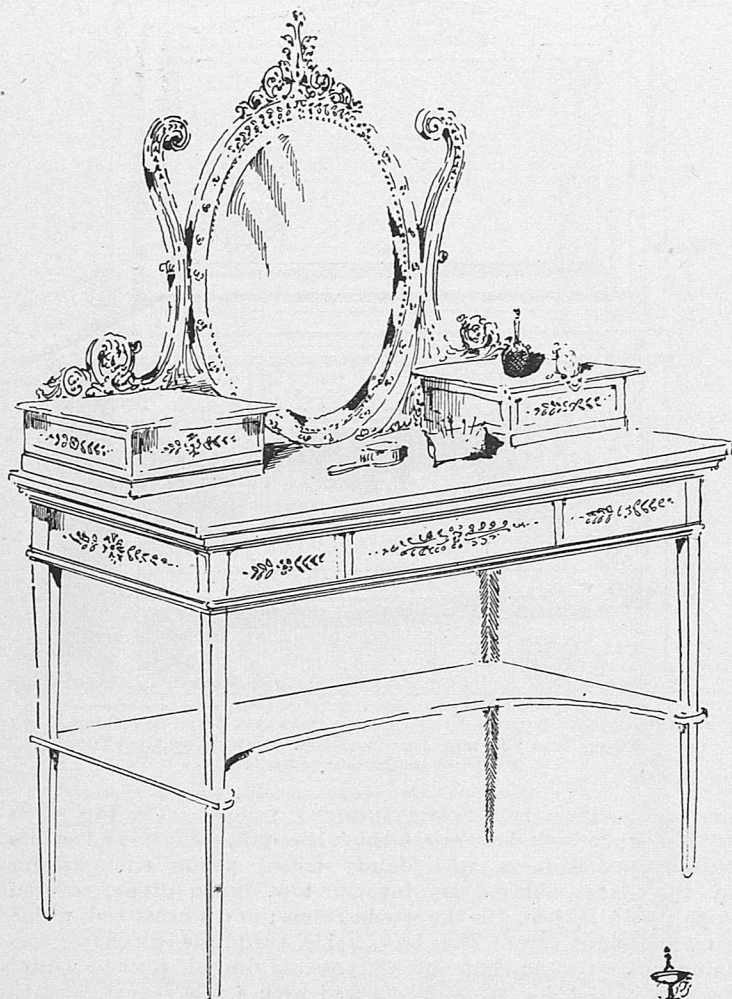
The large couch on which my invalid passes most of her time, perhaps, is covered with rich-toned tapestry, and strewn with many a pretty cushion. Near the head stands a little low "nest" or miniature chest of drawers, so that her letters, work, store of writing paper, etc., may be ever within her reach. Of course, in many cases, a special kind of couch, usually ugly, must be used. In that case we can but throw a pretty silk eiderdown, with a deep flounce, over it; but if choice is possible,



MODERN ROMANESQUE BED. DESIGNED BY JAMES THOMSON. SHOULD BE MADE IN BIRD'S-EYE MAPLE, CURLY BIRCH OR PRIMA VERA,  
(For Bureau and Chiffonier see May issue.)



# THE DECORATOR AND FURNISHER.



EMPIRE DRESSING TABLE. DESIGNED BY H. SCHIER, JR., AND EXECUTED BY C. A. HUTCHINGS.

nothing is such a comfort to weary limbs as a soft, springy Chesterfield sofa. There should, of course, always be a light, easily moved screen in an invalid's room. I would choose one of Chinese silk and gold embroidery, on tan colored silk, with embossed brass corners, and a lovely design of foliage and flying birds, stretching right across the three or four leaves—far less wearisome to look upon than our tidy European way of designing the four panels separately, with, perhaps, a fussy little border round each.

This screen would not be for mere ornament, but to keep the light off the sofa, should its owner see fit to cover herself with a cosy, silken, Como rug, and indulge in forty winks after a bad night.

The room should on no account be blocked with furniture or loaded with ornaments, but there ought to be one or two comfortable armchairs for visitors, little tables for teacups, etc., and palms or aspidistras should also play a part in the decoration.

As far as flowers are concerned, an invalid may easily be "killed with kindness"; and one or two groups of such, always scrupulously fresh and so arranged by loving hands—I cannot bear my imaginary invalid to be a perfectly solitary one—as to be an ever new delight to weary eyes, or quiet enough. A group of bronze and yellow chrysanthemums, with a spray of brown ivy, in a tall Nuremberg bossed glass, holds more joy than twenty rickety little specimen glasses fritted about the room. Some country friends' only notion of giving pleasure to a town invalid is, at rare intervals to send her a huge, overpowering hamper of flowers and greenery, which could never give her the same pleasure as would small and frequent pres-

ents, comprising bunches of the first violets, a tiny spray or two of ground ivy, and a handful of fresh, country-scented moss, wherewith to arrange them in a flat tazza; and so on all through the year. One could surely find in hedge-row, garden, or greenhouse, some little tid-bits to enliven the quiet life in a great city. Few can realize the wide difference which lies between such and mere florists' flowers, however costly. Such a little kindness, too, shows constant sympathy, and would be far more valued—at any rate, by an invalid whose heart is in the right place, and suffering is a marvelous softener—than a mere careless order given to a head-gardener.

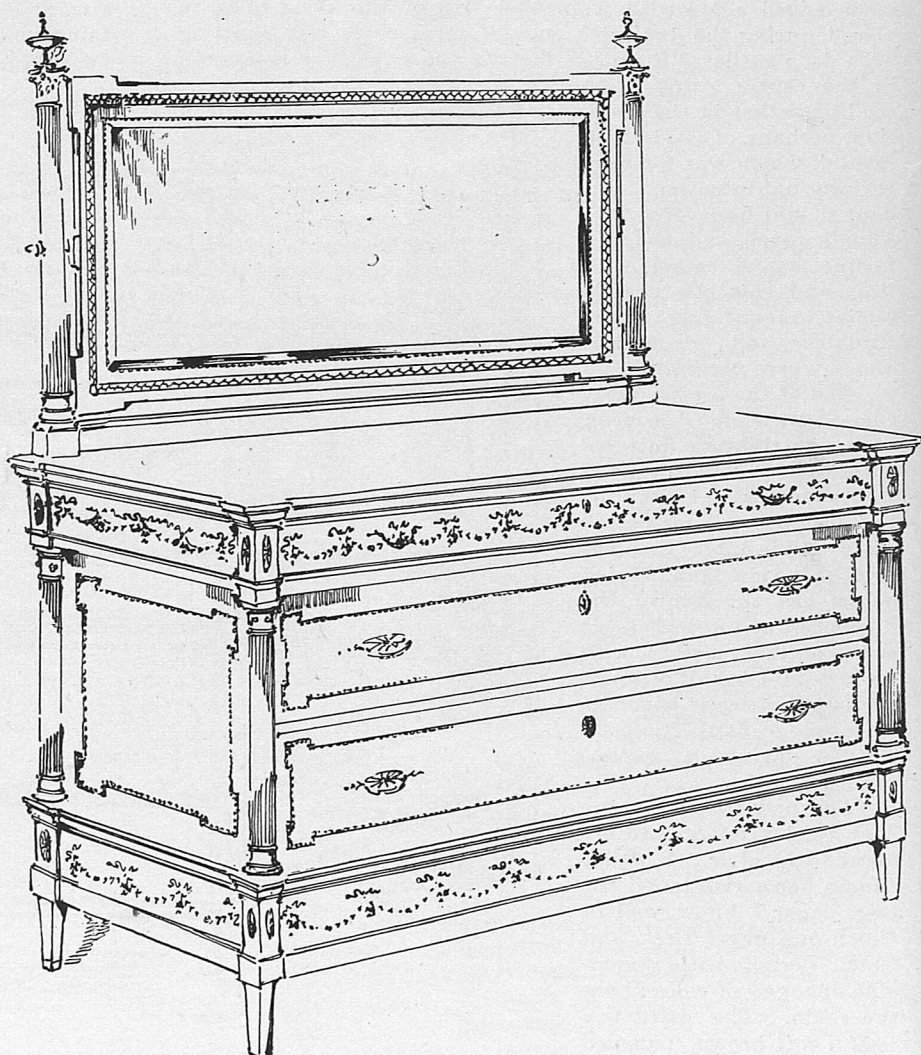
My invalid shall have a pretty tea table and its belongings "of her very own," the pleasure of a congenial friend to tea being much enhanced if she has not to wait till it pleases the folks down stairs to send up a tray with two tepid cups of tea, slopped over into the saucers, and a chilly muffin.

## DRAPERY NOTES.

FRILLED curtains have now become generally in vogue, and give a graceful effect, being a considerable advance on the straight line finish employed some years ago. A soft lace, about six inches deep on the reverse, or window side of these frills, imparts a soft and somewhat fuller effect.

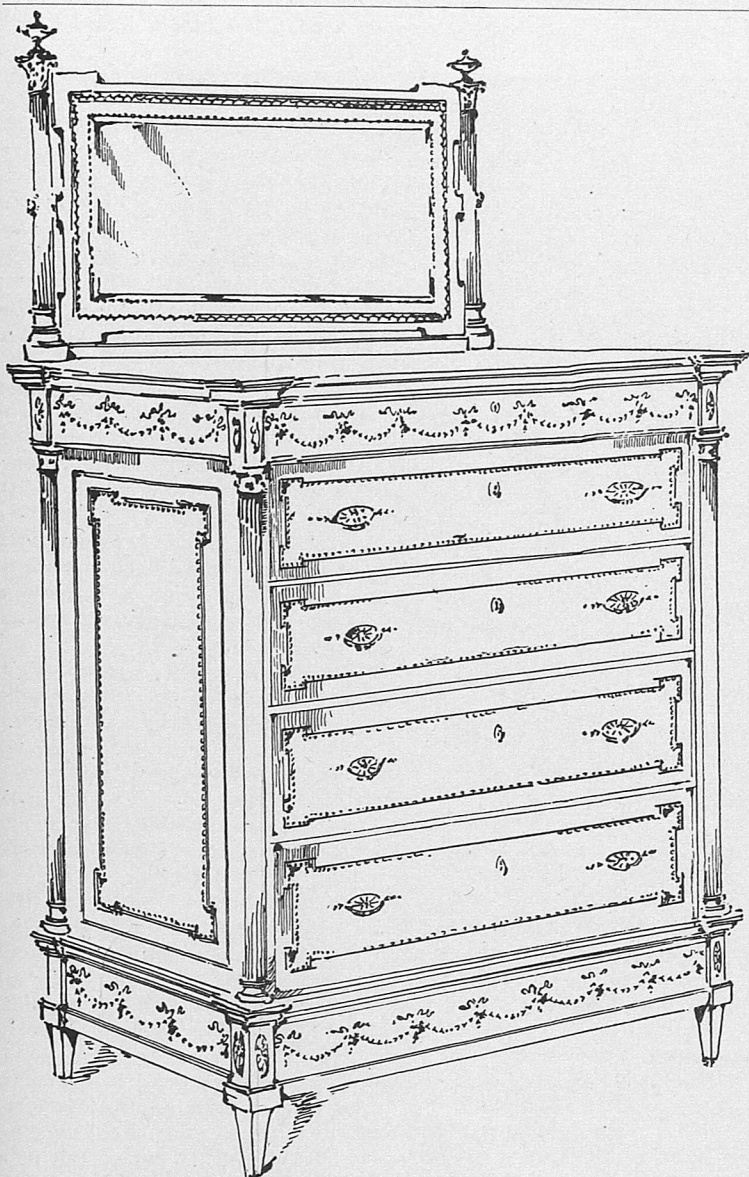
FOR lace curtains for dining-rooms and libraries, we would suggest the real lace curtains in creponne and guipure d'art, being hand-made, and consequently better adapted for cleaning.

VERY graceful effects can be obtained by draping windows with frilled Schiffler net curtains, and the window sashes with vitrage or sash curtains to match; art printed muslins are also used, and make pretty curtains at a very moderate cost.



BUREAU IN MODERN CLASSIC STYLE. DESIGNED BY H. SCHIER, JR., AND EXECUTED BY C. A. HUTCHINGS.

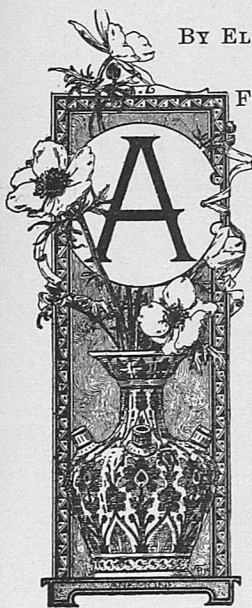




CHIFFONIER IN MODERN CLASSIC STYLE. DESIGNED BY H. SCHIER, JR., AND EXECUTED BY C. A. HUTCHINGS.

## THE EVOLUTION OF A DEN.

BY ELLEN ABERCROMBIE CONWAY.



FOURTH story back room, with bare plastered walls, two windows and a high fireplace surmounted by a wooden mantel-piece, and very little money, are not promising premises, but in this case, the conclusion was so charming that I mean to describe it, for the benefit of other owners of back rooms and seclusion loving husbands.

The first thing done was to secure the services of the useful man, of whom we so often read, yet who is so seldom met in real life. In this case he was found at the Associated Charities, and was capable of carpentering, painting and kalsomining, under direction.

The room was a sunny one, and the useful man's first business was to kalsomine the rough walls with a light Indian red, and to paint the woodwork black. Three coats of paint were used, the last

one of black coach varnish put on very thin. The floor too was painted a warm brown, the color of oiled walnut.

The windows set in very narrow casings were too shallow for window seats. The room was low and the window frames touched the ceiling. Two thirteen inch boards were fastened to the inner edge of each window flush with the casing and

extending to the ceiling. Between these two uprights was built a set of shelves of various sizes and heights, including one large space in which to stow away magazines, two drawers and, next to the ceiling, a closet with a paneled door. At one side, a hinged shelf, held in place by heavy cords, was intended to hold a dictionary or writing materials.

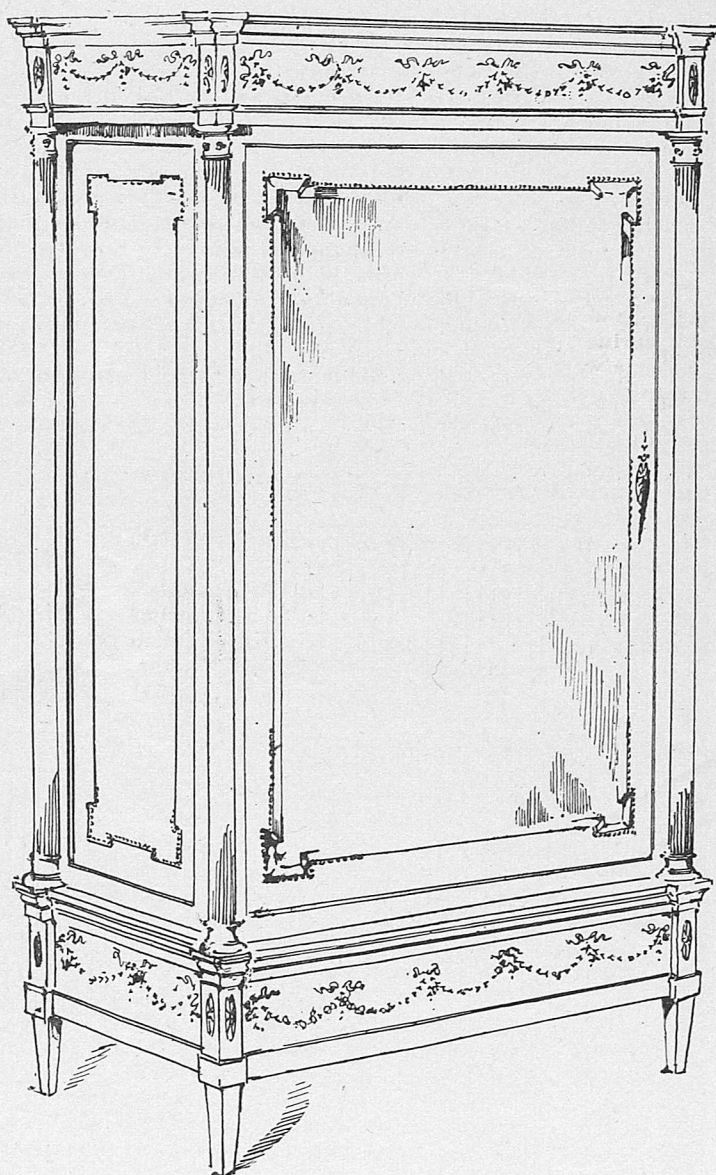
The windows extended to the side walls of the room, and wide shelves, supported on iron brackets, were made on a level with the sills. Under one of these a second shelf was made about ten inches from the floor.

The plastering around the fireplace had been washed over with red kalsomine, and the brickwork scraped and pointed up. The narrow shelf of the wooden mantel-piece was removed, and a thirteen inch board substituted for it. A strip of looking-glass twelve inches wide and eight inches shorter than the mantel was framed in a four inch pine frame. Two turned brackets on either end of this frame supported a shelf six inches wide, and the whole was fastened to the mantel shelf.

The lumber used was bought at a neighboring saw mill, and cut there in the required lengths. Shelves and mantel, when finished, were painted to match the rest of the woodwork. A pine moulding painted black took the place of a frieze.

The rug was a home made one, crocheted, in single stitch, in hit or miss fashion, from strips of old woolen goods, in soft browns, olives and terra cotta, with an occasional dash of brilliant orange or red. It was tedious but not difficult work, and the result was very good. It was lined with old ingrain carpet and heavily fringed.

The door of a closet at the back of the room was removed, and its place supplied by a hanging of brown Turkish toweling,



WARDROBE IN MODERN CLASSIC STYLE. DESIGNED BY H. SCHIER, JR., AND EXECUTED BY C. A. HUTCHINGS.

with the top turned over six inches for a valance, and edged with tassels of Bargarren thread, in blue, red and orange.

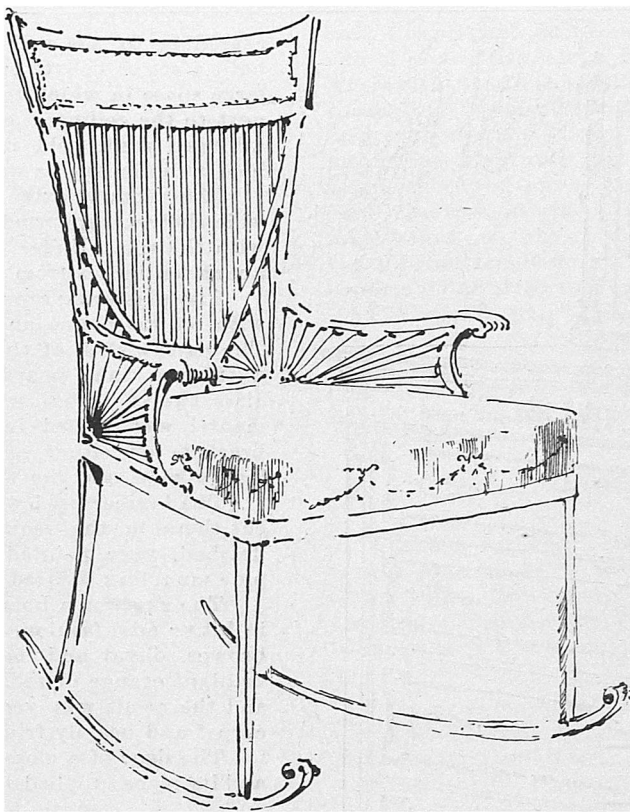
The furniture was rather non-descript. An old marble topped centre table, with a rosewood standard, was supplied with a cover of olive brown homespun heavily embroidered in tapestry wool and touched up with gold thread. A steamer chair and a splint rocker were painted black, and furnished with cushions of a queer Indian looking cretonne in red and blue. An old piazza chair with the back sawed off did duty as a stool, with a slat of olive ingrain filling. A second-hand rattan piazza couch was also painted black, and supplied with cushions and an afghan. A brilliant red and yellow hammock was swung across a vacant corner, and a high backed oak chair bought for a dollar and a half completes the inventory.

Part of the bookcase was curtained with dark Indian red silk embroidered in gold thread, and its drawers and closets were provided with brass knobs and escutcheons. There were no shades but short curtains of old rose cheese cloth edged with tiny tassels were at the windows. An old whity gray damask curtain was dyed terra cotta, and furnished a cushion and valance for one window seat. The other was left bare. The terra cotta damask also covered a sofa pillow.

Except one chair, the only new articles bought were a pair of black iron dogs for the fireplace, and a copper tea kettle, which was hung from a long hook driven into the brickwork.

Over the chimney-piece, hung a photograph of Guido's Aurora, in a wide oak frame, with a margin. Two or three other good photographs, in sombre frames, were hung up and quantities of unframed etchings and prints were tacked up upon the vacant wall spaces.

The expense was trifling, not more than thirty dollars, but the effect was so good, and the pleasure of the owner of the den so great, that its architect feels well repaid for all her trouble.



A CLASSIC ROCKER. DESIGNED BY H. SCHIER, JR., AND EXECUTED BY C. A. HUTCHINGS.

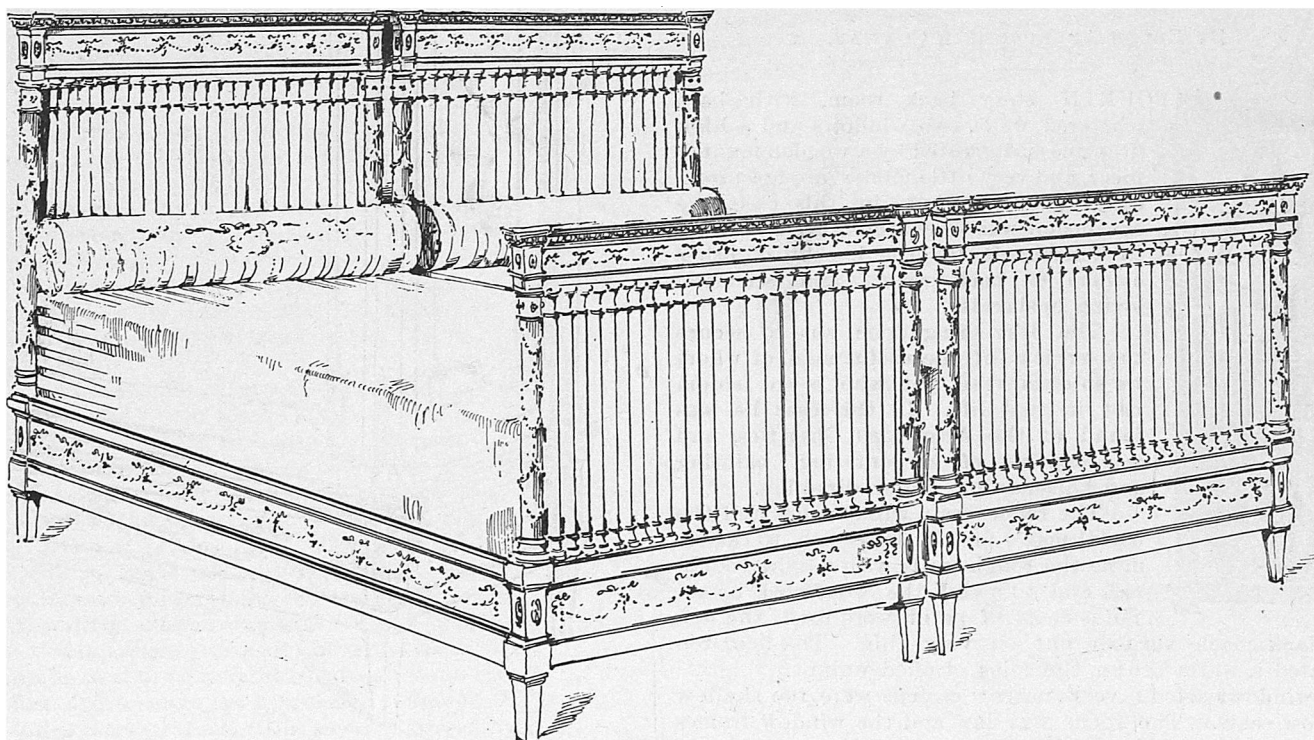
#### DECORATIVE NOTE.

It was the Khedivieh's reception salon at Abden Palace, Cairo. The room is very long and wide and the Khedivieh sat on a raised red velvet divan, brodered with gold, at the end farthest from the door. The day was cold, and as she rose to receive me she let fall a magnificent long cloak of ermine, softly wadded with creamy satin, on which as it falls, my feminine eye detects an enormous clasp of glittering diamonds.

The walls were covered with a somewhat voyant brocade, and the pictures of widely differing interest and value. The floor covered, not—as one would hope and expect—with priceless Persian rugs, but with a gaudy crimson Aubusson carpet with cream border strewn with flowers of every hue, and here and there a medallion with the Khedivial crown and monogram.

The furniture was florid in design, gilt, and covered with rich brocade. Ormolu, papier-mache, Bohemian glass, cabinets with imitation Sévres plaques, tables painted with flowers—such were the objects on which one's eyes rested; and knowing the gorgeous embroideries, pearl inlaid coffee stools, greeny-blue Persian tiles, beaten and pierced metal work, and countless treasures of Oriental bazaars, I had hope against hope that the vitiated, worst date of French taste, which prevailed in Ismail Pasha's reign, would have been swept away, together with all the Bacchanalian revels and shocking orgies which the quiet, dignified family life of the late Tewfik Pasha so pleasantly effaced.

But I suppose the charm of things European is strong in the Oriental mind, and vice versa; for the melancholy fact remained that, save the eunuch, the slaves, and the bringing round of the fragrant café à la Turque in tiny cups, each in a little holder encrusted in diamonds, there was nothing to tell me I was not in the salon of a Parisian grande dame, an illusion heightened by the charming manner of the courteous French dame d'honneur.



TWIN BED ON CLASSIC LINES. DESIGNED BY H. SCHIER, JR., AND EXECUTED BY C. A. HUTCHINGS.